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AND CHASE IS GONE!

And Chase is gone!
What one of us who plays his little part
In that world unto itself—the world of Art,
Who does not wear today a heavy heart,
For Chase is gone!

And Chase is gone!
Thousands of students in the land
Both young and old—caught inspiration
from his hand
Feel in their hearts today a tightening band
For Chase is gone!

Yes, Chase is gone!
The ever kindly friend—the Master guide
Who never failed to keep alive
The finest in us—who e'er made us strive,
Ah—Chase is gone!

T. M. P.

N. Y., Oct. 30, 1916.

OBITUARY.

Henry B. Pettes.

Henry Bass Pettes, a well-known and veteran picture dealer, died Oct. 31, at his home in Milford, Conn. He was some years ago a member of the firm of Pettes and Leith, of St. Louis, the largest house in that city dealing in paintings and prints. Mr. Pettes afterwards travelled and gave exhibitions of pictures in different cities.

Mrs. W. Scott Thurber.

Mrs. Winfield Scott Thurber, who for three years conducted the well-known Thurber galleries on Michigan Ave., in Chicago, died Oct. 27, in that city. She was the widow of the former owner and leaves two daughters, Mrs. Charles Sweet of Chicago and Mrs. Robert Wessels of Atlanta, Ga. She was a member of the Chicago Woman's Club, of the Friendly Aid Society, and a charter member of the Chicago Refuge for Girls. Mrs. Thurber was considered an excellent judge of art and was apparently in the best of health up to the end.

CHASE MEMORIAL SERVICE.

There has been and is such universal regret and sorrow throughout the United States over the death of William M. Chase that his host of friends and admirers are agitating the matter of a Memorial service to be held in this city, where he so long resided, in the near future.

It is to be hoped that such a service can be held, not only because the privacy of his funeral, in accordance with his own request, made it impossible for his friends, pupils and admirers to pay their last respects at the time, but because it would seem that the passing of a man and an artist, who through his long and useful life did more to influence and further the cause of art education and cultivation in America than any of his contemporaries, living or dead, should be commemorated, and a deserved tribute to his memory be paid.

The late John W. Alexander's funeral brought the tribute of one of the largest and most representative audiences ever assembled on a like sad occasion in the Metropolis, and a Chase funeral service would presumably be as impressive, and certainly as fitting.

It is possible that the Art Societies, notably the Academy of Design, will take the lead in organizing and holding such a service.

BECKWITH ON CHASE.

Carroll Beckwith, in a recently published letter, pays an appreciative tribute to his friend and confrère, the late William M. Chase, from which the following excerpts are made:

"Mr. Chase's gift as an artist is questioned by none of his profession and we are all eager to lay a palm upon his coffin."

* * * Why is it that the mass of our people are so slow in their just valuation of their gifted countrymen? Chase and Vollon of France are the two greatest painters of still-life that have ever lived, but our country has been slow in granting him the meed which he has deserved. Doubtless now that he is dead and his output has ceased, both the dealer and the collector will awaken and grant his work the price which it has always merited.

"When we set sail together, to begin our career at home, on the same steamer from Antwerp, in the early Autumn of 1878—Chase returning from a seven years' study in the schools of Munich, and I from five years in those of Paris—we had exhaustive consultations regarding our future. We felt convinced that at the beginning we would not be able to earn our living by our brush, and that one of the two vocations, teaching or illustrating, was inevitable. Chase said with deep determination, 'But I must continue to paint.' Happily, upon our arrival, Frank Waller, the President of the then recently started Art Students' League, invited us both to take departments in that school, Chase as an instructor in painting, and I to start the department of antique drawing. Thus the problem of self-support was partially solved. The loyalty with which Chase has always stood by the higher principles of his profession has been an encouragement to all American painters. Never stooping to the commercial or the cheap, he has held high the banner of courage and integrity, striving ceaselessly to 'paint the thing as he saw it, for the God of things as they are.'

"He was greatly gifted as a technician and a tireless worker. Some of his smaller canvases and panels of still-life and from nature, both out of doors and in his handsome studio in the old Tenth Street building, show a technical dexterity in the handling of the brush and pigment that has never been excelled. Such painters among us are rare and, with the present unfortunate tendencies in our profession, bid fair to disappear almost entirely.

"I predict that his works will grow greatly in value, as I see few among us who will be able to take up the brush where he has laid it down."

Miss Alice Judson has taken the place of Miss Katherine Inness as secretary of the group exhibiting at the Macdowell Club, 108 W. 55 St.

CORRESPONDENCE

Cole's Voyage of Life.

Editor AMERICAN ART NEWS,
Dear Sir:

Can you tell me where the original paintings by Thomas Cole of his celebrated series "The Voyage of Life"—so familiar to the art public through the engravings of Timothy Cole, are?

Yours truly,

Veteran Artist.

New York, Oct. 30, 1916.

[Your query is timely and we take pleasure in giving the information which doubtless may be useful to others. The justly "celebrated" series of paintings hang in St. Luke's Hospital, N. Y. City, to which Institution they were given by the late Mrs. Henry B. Plant, some years ago.—Ed.]

NOTES OF ART AND ARTISTS.

J. Philip Schmand has recently completed a three-quarter length seated portrait of Mr. Thomas Oakes, of Bloomfield, N. J. He expects soon to move from the studio 1947 Broadway, which he has occupied for several years, to his new apartment-studio in the Hotel Des Artistes, West 67th St.

John S. Sargent, who gave up portrait painting some years ago, and has refused hundreds of portrait commissions, from some of the most notable Europeans and Americans, has recently agreed to paint the portrait of Mr. Guy Lowell, the famous Boston architect.

Charlotte B. Coman returned last week to her Van Dyck studio, much refreshed in health and spirits after a summer spent at Bloomfield, Adirondacks, where she painted a number of canvases. Trees and old farm houses were the principal subjects of her summer's work, and these, to her, different subjects from the hills and valleys by which her art is so well known, are painted with remarkable freshness and enthusiasm. Her large picture, "On the Banks of the Delaware" was recently sold through the Gage Galleries at Cleveland.

Alice P. T. De Haas spent the summer at East Gloucester, Mass., teaching and painting landscapes and marines. She has returned to her Van Dyck studio and has just completed a miniature portrait of Mr. William Carpenter.

Alethea Platt is painting at her new studio which she built at Sharon, N. Y., last summer. She will return to her Van Dyck studio next week.

During the summer DeWitt Lockman painted a striking portrait of Mrs. Mary Field, the young step-mother of John Hanan, Jr.'s, wife. The sitter wears a becoming blue Japanese gown, her dark hair is worn Japanese fashion and the accessories and background are made to harmonize in like design. It is painted in the artist's usual direct and virile manner. The color is excellent.

At Oteora, N. Y., where he spent the summer, Francisco Pausas painted two large, important portraits of Mr. Max Rabino, impresario of the Boston Opera Co., and of his wife and little daughter. The excellent likenesses and good execution have so pleased the sitters and their friends that several new commissions have been the result. Mr. Pausas is now at work at his studio, 215 West 51 St.

At his studio, 1946 Broadway, Albert P. Lucas is showing three recently completed small nudes, jewel like in quality and lovely in color. His purpose is to continue figure painting during the coming winter instead of devoting so much time to landscapes and nocturnes as has been his custom during the past few years.

Miss Florence Hutton has opened a small and interesting gallery at 129 East 59 St., where she proposes to show groups of choice works. Her present exhibition which will continue through Nov. consists of paintings by Cooley Butler, good in color and interesting in composition, works in the newest method by M. Weber and Thomas Furlong and a number of water-colors and pastels by G. C. Henshaw. The subjects of the latter group are principally street scenes and "river-fronts" which this artist always paints with rare skill and unusual charm.

Miss Maud Earl, English animal painter, has arrived to paint a number of members of the American canine aristocracy.

The City Museum of St. Louis will show in Nov. contemporary Swedish art and in Dec. contemporary Dutch examples.

An exhibition and sale of Russian Peasant Work collected in Russia by Miss Helen G. Smith is on at the Gordon and Prutz Studios, No. 67 E. 55 Street.

Carroll Beckwith will spend the winter at Santa Barbara, Cal.

Oscar R. Coast has returned to N. Y. after two months' sketching at Lake George and in the Catskills at Twilight Park. He has been away for two years and will probably return to his Santa Barbara, Cal., studio about Christmas. He is now at the Secor, 102 W. 74 St.

William C. Emmerson, whose individual and colorful canvases brought such favorable comment, when shown at the Macdowell Club last winter, held exhibitions in New Canaan and New Haven during the late summer and early autumn, and will probably hold an exhibition here when arrangements are completed. "A dreamer in color," his work has poetic sentiment and love of Nature. Trees and clouds are the subjects that most attract him.

Dr. Lloyd Miffin, of Lancaster County, Pa., artist and poet, is convalescing from the effects of a stroke of paralysis recently sustained. Dr. Miffin celebrated his seventy-first birthday a month ago.

The Venezuelan Government has commissioned Mrs. Sally James Farnham to model an equestrian statue of Bolivar, to cost \$25,000 and replace that by a Venezuelan sculptor taken down in the Central Park some years ago.

E. VALLS—ANOTHER SOROLLA?

When the history of the renaissance in Spain of the art of painting comes to be written, the name of Ernesto Valls, whose work attracted so much attention, when shown at the Arlington Galleries here last Spring, will contribute more pages than one to its brilliant record. And this for two reasons. First, because of the precocious development of his genius, of which precocity the entire history, not only of painting, but of all the fine arts furnishes but few parallels; secondly, because of the singular combination of talent which distinguishes the genius of this artist, an intense sense of realism presented neither crudely nor grossly, but through the softened medium of a poetic idealism, as one sees the rudest features of Nature etherialised in the golden vapors of some glorious sunset. In conception as well as in execution, he possesses both vigor and beauty. His brush is so plastic, his touch so sure, his color so harmonious that back of the hand and the eye of the painter one can not help divining the soul of the poet. As a corollary it follows that while his canvases charm the eye, their spirit touches all the finer and latent sensibilities.

Surely no painter is so full of the joy of youth and life. "La Vida es agradable," I have heard him exclaim more than once. To my demur that life was rather earnest if not sad, he answered only with a smile more eloquent than any oral negation. And so he paints the things of beauty that must ever delight; little children playing on the seashore, the bloom of the orange gardens, always with maidens gathering the golden fruit; the sunshine glancing from the lateen sails as they blow inward toward the sunlit sands of La Malvarrosa. In a word, all things suggestive of animation and beauty and life.

Valls is still in the flower of life, or to put it arithmetically, he has seen just twenty-five summers. That his genius has not attained its amplest fruition he is conscious. He is an indefatigable craftsman. He delights in his art. Often he paints from sunrise to sunset.

Like his master Sorolla before him, Valls is a graduate of the Art Academy of San Carlos, Valencia, which has produced many eminent artists. To his early training in that Academy he feels that he owes more than to other influences. Whatever the factors in his education, Nature has endowed him with a wonderful gift of his own and as he matures in years so shall he in achievement, given his intense love and devotion to his art.

As it is, he has at a premature age accomplished great things. And if one should ask an answer to the lines of Goethe's Mignon:

"Know you the land where citron blossoms blow,
Where in green foliage the golden oranges glow."

Valls has already given it to us in his exquisite paintings.

Ernest Francis Cooper.